

# THE DIAL

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## AN AMERICAN ACADEMY.

What we once called "the Academy game" has of late been going merrily on in the pages of "Literature" — that is, in the American edition thereof — under the genial direction of Mr. John Kendrick Bangs, and it seems to be worth while to announce the outcome, and point two or three of the more obvious morals of this and other similar plans for organizing a body of "immortals" on our own side of the Atlantic. It is difficult for minds of a certain class to escape from the obsession of this idea. That it has worked well in France is not seriously to be disputed, in spite of sarcasms about the

"forty-first armchair," and the unpleasant part played by intrigue and wire-pulling in filling the vacant seats. The French Forty have, on the whole, always constituted a distinguished body of thinkers and men of letters. If their number has failed to include, now and then, some writer who was one of the chief intellectual forces of his time, it has rarely given place to a writer who was either a charlatan or a nonentity. If it has not always risen to the height of its opportunities, at least it has not, on the other hand, fallen far below them.

The secret of this relative and considerable success in bodying forth, for two centuries and a half, the fine idea of Richelieu, is due to the fact that popular suffrage has had next to nothing to do with the selection of academicians. It also suggests the reason why an American Academy would not be likely to be a body truly representative of American culture. In other words, our democracy is still far from having learned the lesson that it is a farcical proceeding to settle some questions by popular vote, and we cannot imagine any plan of organization likely to win general acceptance which should not be based, in considerable measure, upon the suffrages of more people than could possibly be expected to act intelligently in so delicate a matter.

Even the body of readers gathered by so distinctly bookish a periodical as "Literature" displays little judgment in its choice, as may be seen by an inspection of the following list of names, the outcome of a ballot extending over several weeks.

W. D. Howells . . . . .	84	George W. Cable . . . . .	45
John Fiske . . . . .	82	Charles Dudley Warner . . . . .	43
Mark Twain . . . . .	80	Donald G. Mitchell . . . . .	36
Thomas Bailey Aldrich . . . . .	74	Henry Van Dyke . . . . .	36
Frank R. Stockton . . . . .	59	James Whitcomb Riley . . . . .	36
Henry James . . . . .	56	Richard Henry Stoddard . . . . .	34
S. Weir Mitchell . . . . .	51	Miss Wilkins . . . . .	27
Bret Harte . . . . .	51	Margaret Deland . . . . .	21
John Burroughs . . . . .	49	Richard Harding Davis . . . . .	19
Edmund C. Stedman . . . . .	46	Bronson Howard . . . . .	11

Since each participant in this ballot voted for ten persons, and the total number of votes is well within one thousand, we are safe in assuming that about one hundred voters are represented. It is a small number, no doubt, but little significance need be attached to that fact, for had the number of voters been ten or a hundred times as great, we doubt if the result would have been essentially different from that now

recorded. And a glance at that result is enough to show its critical worthlessness.

To substantiate this judgment, let us examine the list somewhat in detail. While the claim that Mr. Howells is our foremost man of letters is not far astray, if at all, it may yet be reasonably urged that Mr. Stedman, who is at once our leading poet and our leading critic, is even better entitled to head the list. And the place of Mr. Stoddard should at least be very near the head. The critical ineptitude that could set Mr. Riley above Mr. Stoddard, or set him anywhere in such a list of twenty, is alone sufficient to prove our case. And Mr. Stockton, delightful as is his gift of whimsical humor, is probably as much surprised as any of his readers to find himself outranking Mr. James, Mr. Harte, and Mr. Stedman, to say nothing of half a dozen others. And Mr. Davis, what on earth is he doing in this gallery? Such absurdities as these, and others almost equally glaring, make the list too freakish to deserve serious attention.

For one reason, however, not yet adduced, we wish to take it seriously for a moment. Three-fourths of the names selected are of poets and novelists; to their company being admitted, by way of makeweight, one historian, one naturalist, one old-fashioned essayist, one clergyman of letters, and one dramatist. Considered merely as a list of poets and novelists, it is conspicuously defective, for Mr. Gilder, Mr. Eggleston, Mr. Crawford, Miss Murfree, and Miss Thomas, at least, perhaps several others, count for more than some of the writers included. But the fatal defect of the list, of course, is to be found in its failure to include some of the most honored men in American letters, simply because they are not primarily novelists or poets. We scan the list in vain for the two deans of our literary guild, Dr. Hale and Colonel Higginson; we note with absolute amazement the absence of the most typical academician we have, Mr. Charles Eliot Norton. It is for such reasons, rather than for any vagaries of ranking, that the list is so distinct an illustration of what the membership of our Academy ought not to be.

They do these things much better in the home of academies. A few weeks ago, the ranks of the French Forty were complete, a condition which had not previously obtained for more than a score of years. A classification of the members showed the following results: eight historians, five each of the classes of politicians, professors, dramatists, and novelists, four poets,

two critics, two journalists, one ecclesiastic, one lawyer, one sculptor, and one scientist; in a word, nine novelists and poets, thirty-one representatives of other types of intellectual distinction. This tells the whole story. We might find it difficult to honor so many politicians and dramatists, but our Academy, constituted in the same spirit, would find places for such men as Senator Hoar, Professor William James, Mr. E. L. Godkin, Bishop Potter, and Mr. St. Gaudens,—to take typical examples of the five classes absolutely ignored in the list we have been considering. It is because no form of popular vote would ever, by any possibility, single out the men most deserving of this sort of distinction that the *plébiscite* Academy can never be anything but a rather bad jest.

#### TWO ORDERS OF CRITICS.

Keats said that one of the three things his time afforded for rejoicing was Hazlitt's depth of taste. In the enunciation of general principles, the illumination of dark passages of the mind, Keats was himself a better critic than Hazlitt. The sense of pleasure in literature and art, and the expression of it, is the marked thing in Hazlitt; the attempt to get at the meaning and underlying principles of poetry, the characteristic of Keats. Sir Richard Steele's saying, that it was a great service one man did another to tell him the manner of his being pleased, about indicates Hazlitt's achievement. We might call this method of criticism the criticism of enjoyment; the other, the criticism of definition.

When Hazlitt writes a sparkling and vivacious character of Millamant, when Walter Pater repaints in words a picture of Leonardo, when Ste. Beuve projects on his pages the personalities of Cowper or Guérin, they each and all of them exercise a minor sort of creative art. They are poets themselves—or the satellites of poets. They reflect a light and heat from their principals, though they have little power or vitality of their own. But when Aristotle takes his compasses and fixes the bounds of the different kinds of poetry; when Lessing defines the provinces of poetry, painting, and sculpture; when Coleridge gives us the distinction between imagination and fancy; or when Arnold decomposes diction and provides such phrases as "natural magic" or "the grand style" to denote different qualities of expression, we are confronted by another order of critical talent, a kind which has none of the half-creative warmth of the first, none of its engaging sympathy, but which, nevertheless, is probably more useful and more permanent. The one kind of criticism is qualified by depth of taste; the other, by lucidity of reason.

I am very far from denying reasoned judgment to Hazlitt, or Pater, or Ste. Beuve, or to critics who



share their gifts. They have enough of it to set up whole colleges. But it is, I think, a secondary thing with them. The main appeal with them is to taste, to sympathy. They deal with particulars rather than with generals. They are sensitively made to respond to excellence in special shapes. They vividly realize, and compel us to realize, concrete manifestations of beauty or greatness. But we have to take them on faith; their power over us is as of a laying on of hands. Hazlitt is perhaps the most vivid and various of English Essayists. He said of himself that nothing but abstract ideas made any impression on him; but surely he was mistaken here. What impressed him most was that figured world existent in books and pictures. No one ever had a deeper sense of its reality. But when Hazlitt tries to think, he is, if not a child, at least a very boyish philosopher. No single generalization of his is a lamp for one's private feet or a star to pilot the world. I must confess to a very moderate appetite for Pater's books. His style — so sweet, so cloying, so sticky — is not for me. Yet he has subtle gifts of discrimination and definition. His remarks as to the architectural necessities of style, and about the quality of soul in style, are very admirably put, if they are not entirely new. And there is a web of close reasoning in all his works. But his force is elsewhere than in analysis. He is a half artist, a half creator. He tries to reproduce in prose the cadences of the verse he loves, and he tries to re-create with words the forms and colors of the statues and paintings that are ever hovering in his eye. Ste. Beuve is a library, and to dismiss him in a sentence is absurd. Yet I believe his weakness is akin to that of the two critics I have discussed. Dealing with particulars, he is always sound; dealing with generals, he is usually vague and unsatisfactory. His basis is the shifting uncertain one of taste. We are at sea with him. Every direction is a road, and one is as good as another. His definition of a classic is a good example of his strength and weakness. It is admirably thought out on the side of order, elegance, and art; it fails entirely on the side of power, inspiration, and personality. It seems expressly framed to exclude the great books of the Bible, Shakespeare, and most of the Greeks. A definition is, as it were, a fence. A fence is certainly at fault when it leaves almost everything of value outside of it.

The criticism of taste, of enjoyment, is a great breeder of fads and fancies and errors; but it is also a propagator of enthusiasms. It seizes upon some partial truth and makes a banner of it, and calls the cohorts of literature to its back to press to victory. The armed camp of opposition awakes, and the strife is on that keeps the world of ideas from stagnating. The motto on the flag changes every decade: now it is the revival of the classics; now the exploitation of the naive and the new; now realism; now romanticism. Great minds liberate themselves in the struggle, and do work which probably bears little relation to the theories on which it was founded.

The abstract definitions and distinctions of the other kind of criticism do not in any similar degree contribute to human sociability or literary production. When once propounded they are almost as self-evident as the axioms of mathematics. Like mathematical axioms, also, they are apt to be brief, and not to depend on literary style for their value. Analytical treatises of extent of course exist, such as the *Poetics* of Aristotle, the *Laokoön* of Lessing, and the æsthetic systems fathered by nearly every great German philosopher. But pretty nearly all of these are represented to the world by a few phrases or distinctions which have the validity of laws. Such are the *Unities* of Aristotle, at least the unity of action; Lessing's discovery that poetry is a time-art, and painting and sculpture are space-arts, with the corollary that description is not a main business of poetry; Schiller's theory of the play origin or nature of art; and so forth. Pregnant phrases and sentences which are criticisms of definition have been dropped by great writers of all kinds. Such authors find their enjoyment in original work, and criticism for them is not an affair of pleasure or gratified taste, but a problem of guiding principles. Shakespeare's "The lunatic, the lover, and the poet" is a criticism of definition. So is Lord Bacon's description of "historians, compilers, and critics" as "takers of second prizes." Shelley's assertion that "poets are the unacknowledged legislators of the world" is one; and so is De Quincey's separation of the literature of knowledge and the literature of power. Perhaps the best recent criticism of definition is Mr. Theodore Watts-Dunton's classification of poets as those of Relative and of Absolute Vision. Perhaps this distinction derives from Coleridge's eternal object and subject, and it may draw something from that famous passage in the "Modern Painters" where Ruskin contrasts the sculptor who carved the griffin he had seen with the other sculptor who merely carved a griffin as he thought it ought to be. But Mr. Watts-Dunton's distinction is not merely profound — it is a good working one.

It may be objected that the criticism of definition has covered the whole ground; that, like mathematics or logic, it is nearly a finished business. But it has to deal with a subject-matter — the productions of the human spirit, infinitely more varied than numbers or the relations of sentences. And, besides, new applications of old principles are always in order. We moderns call ourselves the heirs of the ages; and in a measure and in a material way we are so. We have huge accumulations of books, and art treasures, and the like. But all these possessions are not in any single man's head, still less in the general mind. Every generation comes forward full of bounce and confidence, and with an unimpaired fund of original ignorance. It does not know anything about literature or art, but it knows what it likes. It has a taste, the taste of the age. It is a serious objection to the theories of heredity and evolution, that the idea of excellence is not progressive in the human mind. Have our grandfathers

labored for nothing, that our heads are so unfurnished? Sir Francis Galton says, if I remember rightly, that as the modern Englishman is to the Hottentot so was the Athenian of the best period to the modern Englishman. Man's faculty of forgetting is as miraculous as his gift of memory. And so it happens that in art and literature and criticism we are all the time beginning anew. This newness of impulse and experience is a fine thing. In bustle and change is production. The literature of every age must be a record of what that age has experienced, not necessarily in action alone, but in thought and fancy. Yet there are things also which are enduring, and the best criticism will not allow the taste of the age to be imposed upon it, but will rather seek to impose upon the age the long-tested precepts of perfection.

CHARLES LEONARD MOORE.

### COMMUNICATIONS.

#### A PHILISTINE VIEW OF POETRY.

(To the Editor of THE DIAL.)

How to reply to the "Philister" who in your last issue attacks the manhood of the poet, and be both truthful and parliamentary at the same time, is not an easy matter, so wholly unfounded is every leading statement he makes. With prefatory apologies for a series of flat contradictions, let me then say: That the reviewer of recently published verse in "The Nation" should find better poems from women than from men is surprising—and purely adventitious. It is so unusual that it probably never happened before, and it may never happen again. There are now an average of ten volumes of original verse being published every week in the English-speaking world—about five hundred every year. Of these, not less than fifty deserve to be read by all who know and love literature in its highest form of expression; and of these fifty, about forty are written by men. Women are not holding their own in poetical expression—are making nothing like the impression in poetry that they are making in almost every other department of the world of letters, particularly in romance and essay writing. Any magazine—almost any newspaper—should convince "Philister" that there were never so many persons struggling for poetic fame, and that the proportion of men among them was never so large as now. It is true that the poetry of most men does not "pay" in the monetary sense; but that is an advantage which almost no other department of literature enjoys, and its effects are rather favorable than otherwise, as the growing body of beautiful English verse abundantly attests.

The notion that there is "something unmanly, or unmasculine, in the make-up of a poet" is neither "old," "lurking," nor "popular," nor is it "gaining ground." There is a feeling among English-speaking persons whose associations are remote from cultivated society that all artists are in some way reprehensible; but these folk set all forms of enjoyment for enjoyment's sake in the same category, notably athletic exercise. This feeling, which is no older than puritanism, is frowned upon by everyone pretending to civilization, and is losing ground along with other forms of illiteracy. There has

never been a time, from Homer to Browning and Tennyson, when the poet was not worshipped—in the old sense of the word—by intellect and cultivation; and though we are to-day in a sort of poetical interregnum, many men now writing will attain undoubted worship of the same sort. Mr. Edmund Clarence Stedman, one of the most respected men of business in Wall street, and a manly and virile writer of manly and virile poems (and essays as well), had occasion to say a few months ago that many Americans who have put forth poems within the last fifteen years would have achieved eminence had they written earlier; Mr. J. Churton Collins has said the same for the Englishman, and Mr. William Sharp for the Celt: and it is a truism to anyone who knows contemporaneous verse. This verse is conspicuously robust; and one must have queer notions of effeminacy who thinks Tennyson, Browning, Meredith, Lowell, Stedman, Stoddard, and a score more of our modern "man-poets," are "effeminate"! There are even in your correspondent's own Kansas City a number of men now striving earnestly and manfully for poetic reputation; and it is conceivable that the residents of that Missouri metropolis might be as willing to go down to fame as the townsmen of these poets, as—to draw an example from "practical" life—of those virile men of business who canned "roast" beef for the American soldiers during the recent war.

WALLACE RICE.

Chicago, May 29, 1899.

#### IS THE "MAN-POET" PASSING?

(To the Editor of THE DIAL.)

I am not a poet nor the son of a poet, so that any remarks that follow are not prompted by the "pinch of the shoe." Your contributor, in his communication (issue of May 16) on "The Passing of the Man-Poet," seems for some reason to have swung to an extreme of cynicism, and it occurred to me that possibly the "pinch" was on the foot of "Philister" himself. But the Western city from which he writes would hardly be favorable to the production of "a big, brawny, bearded creature like Tennyson . . . chirping about 'Airy, fairy Lilian'"; no, that would be expecting too much. Perhaps we should not be disappointed if we sought there for men of the class to which "Mr. Dooley" belongs: men who represent the contributor's idea of the incarnation of the practical tendencies of our age; men who can talk politics over the bar, and make occasional remarks that are commented upon by even "Cousin George" Dewey. Yes, *fin de siècle* common-sense, and plenty of it—the kind that thinks poetry should be given over to women because of a lurking popular notion that "there is something unmanly, or unmasculine, in the make-up of a poet"—such common-sense is doubtless what would most richly reward a searcher in that city. Your contributor would have us believe that men, manly men, in this age must yield to vulgar notions about matters of art. Granting for a moment that this notion about poets has a real existence, is it not true that there is a popular notion about painters and artists in general similar to that about poets? Suppose that this lurking popular notion were allowed to grow into a prejudice strong enough to put down men who are burning with the divine flame of artistic inspiration: we should certainly have an age prosaic indeed. But this is just what "Philister" says we are now coming to—except for the poetry of women. Though it could be done, it is not our purpose to take the time and space to produce an

array of facts showing that some of the best poetry of the age is written by men; manly men, who are not ashamed that they write poetry. The opinion of the reviewer in "The Nation" is the opinion of an individual who had a pile of books on his table, among which (and he probably did not read all of them) he thought the best parts were written by women; he is seconded in his opinion by "Philister": two opinions make the passing of the man-poet! In all previous literature, two great, really great, women-poets have appeared: Sappho and Mrs. Browning. The great men-poets are almost numberless. Is the ratio to be reversed at once?

But possibly your contributor did not intend his communication to be taken seriously. If he did not, he has allowed his cynicism to carry him too far. He not only does not encourage the writing of poetry by men, but he contemptuously discourages it; and he discourages not only the writing of poetry, but indirectly all forms of artistic endeavor that do not exactly coincide with popular notions. What cynics say must usually be taken with due allowance for the cynical mood. And so we should doubtless take what is said by "Philister."

S. E. B.

Russellville, Ky., May 19, 1899.

#### THE RIGHT OF FREE SPEECH.

(To the Editor of THE DIAL.)

I wish with all my heart to congratulate THE DIAL on its spirited defense of the genuine American principle of freedom of speech. The Republic of Letters has no room for the official censor, and to be safe within its own domain it must at all times maintain its Monroe Doctrine of letters, forbidding the encroachment of the monarchical principle of censorship even upon the neighboring realm of political discussion. The man who does not see that the attack upon Mr. Atkinson threatens literature itself has simply failed to follow the matter to its logical end. One of the great powers across the sea has been imprisoning men of the type of Mr. Atkinson about as fast as they have appeared during recent years, but it has also included men of the type of the author of "Mr. Dooley." Granting the premises on which it imprisons the one, it is perfectly logical in including the other. Our own authorities stop where they do, not because they have a logical stopping-place, but because they fear the people at the polls. They will go further if the people show themselves satisfied with the first step. It has already been hinted from Washington that the same censorship might be applied at home, if deemed desirable in the future, and that Mr. Atkinson might possibly be subjected to a criminal prosecution. Now, with conditions as they are, the press is liable to bring forth at any time a comedy on some such theme as "The Genesis of an Empire," before the effective sarcasm of which the heat of the authorities would wax much greater than before the Massachusetts pamphleteer. The material is at hand for such a play, and every city of size in the Union would have a fine audience at hand for it. If it should come, would it be prohibited as seditious?

The country is strong enough, and ought to be intelligent enough, to rise above persecution for opinion's sake, whether that persecution be through the press and platform, or the Postoffice Department and the Federal courts. Imperialism can furnish no satisfactory return for the sacrifice of the principles of free speech.

W. H. JOHNSON.

Granville, Ohio, May 23, 1899.

#### The New Books.

##### KNAPP'S LIFE OF GEORGE BORROW.\*

In point of documental richness, Dr. Knapp's Life of that eccentric man and original writer, George Borrow, should prove a pleasant surprise to even sanguine Borrowians. So far as we now know, the only noteworthy omission in this kind is the sheaf of newly discovered letters of Borrow to the Bible Society; and one is almost glad, out of sympathy with Dr. Knapp, who has been at such immense pains to ferret out every shred and scrap of writing necessary to the completeness of his collection, to learn that the new "find" is of no special intrinsic importance. Dr. Knapp's plan has been to allow the original writings to speak for themselves wherever feasible. His book may therefore be defined as in the main a mosaic of documents relating to Borrow, so arranged, explained and supplemented as to give the careful reader a tolerably clear idea of what the real Borrow really was and did. Not that Dr. Knapp has essayed the impossible task of reducing George Borrow to the humdrum level of commonplace humanity, or the ungrateful one of proving him to have been, for all his mystic assumptions and bravura airs, a mere *poseur* and exploiter of human gullibility, of the Cagliostro or George Psalmanazar stripe. On the contrary, Dr. Knapp inclines to take Borrow, except as to his linguistic attainments, pretty much at his own valuation. "Laven-gro" he accepts as substantially an autobiography — which of course it is, although, as Borrow put it, "in Robinson Crusoe style." Perhaps we shall not go far wrong if we regard that extraordinary book, and its sequel "Roman Rye," as reflecting the life and adventures of George Borrow as seen through the prism of George Borrow's imagination. Let us glance at this remarkable life in outline, with the aid of the dry light of Dr. Knapp's researches.

George Henry Borrow, born at East Dereham, Norfolk, July 5, 1803, was the younger son of Captain Thomas Borrow, an athletic Cornishman of good family, and Ann Perfrement, a Norfolk woman of French Huguenot extraction. Ann Perfrement, prior to her marriage, was an actress of small parts at Dereham

\* LIFE, WRITINGS, AND CORRESPONDENCE OF GEORGE BORROW (1803-1881). By William I. Knapp, Ph.D. In two volumes. Illustrated. New York: G. P. Putnam's Sons.



Theatre. Captain Borrow rose from the ranks. He had "taken the Queen's shilling" to evade arrest as ringleader and chief combatant in a rural riot, in the course of which he had signalized his known prowess by knocking down a score or so of people, including a peace officer. Captain Borrow's puissant fists were much in evidence throughout his career. He won fame as the conqueror of the celebrated bruiser, "Big Ben," in a Homeric combat in Hyde Park; and he must have wept for joy to hear of his son's immortal victory over the "Flaming Tinman." These facts about the elder Borrow are noted as partly accounting for the pugilistic bent of his gifted son, who was much given to the ways and company of "the fancy," who attended many a "merry mill" in the days of his vagrom youth, who celebrated in manly prose the deeds of Spring, Cribb, Oliver, Painter, and Molineaux, and who was himself, in his prime, second to few men in England in the use of nature's weapons. "Don Jorge" (who must have distributed "apostolic blows and knocks" almost as freely as Bibles in Spain) thus summed up in rhyme his youthful gifts and attainments:

"A lad who twenty tongues can talk,  
And sixty miles a day can walk;  
Drink at a draught a pint of rum,  
And then be neither sick nor dumb;  
Can tune a song or make a verse,  
And deeds of Northern kings rehearse;  
Who never will forsake his friend  
While he his bony fist can bend;  
And, though averse to brawl and strife,  
Will fight a Dutchman with a knife;  
Oh, that is just the lad for me,  
And such is honest six-foot-three."

George Borrow's regular schooling (there was not much of it) was had at Edinburgh High School, and latterly at Norwich Grammar School, where he slighted his set tasks, and plunged ardently into the study of the Romance languages under such chance tutorship as offered itself. At Norwich he led an irregular life, quite in the Lavengro way, consorting much with bruisers, strollers, horse-dealers, and other loose fish, including Thurtell, who afterwards murdered William Weare,\* and was hanged at Hertford in 1824, as Borrow's other crony, David Haggart, had been hanged at Edinburgh in 1821. Queer beginnings these for the future translator and disseminator of the Gospel! It is difficult to acquit young Borrow of a taste for bad, or at least loose,

\* "His throat they cut from ear to ear  
His brains they battered in;  
His name was Mr. William Weare,  
He lived in Lyon's Inn."—*Old Song*.

company, though in his case it sprang from an overflow of animal vigor and an inborn impatience of restraint and convention. High-mettled youth is apt to confound the lawless and vicious with the spirited and romantic, until experience and reflection come to its aid. No man could be morally sounder at the core than was George Borrow; and, after all, these grimy doings and grimmer companionships of his unregenerate youth were grist for the mill of the future Lavengro. What Borrowian regrets them? Another of Borrow's Norwich friends was scholarly, free-thinking, loose-living William Taylor, whose precept and example did him no good. At Norwich, too, his old gypsy friend Jasper Petulengro (now "orphaned" through the transportation of his worthy parents) again turned up; and many and weird were the dialogues of the twain on lonely Mousehold Heath, where the wind blew, and the stars shone, and "Mr. Petulengro" developed his truly great theory of the beauty and the delight of life.

In 1819 Borrow was articled for five years to a firm of solicitors at Norwich, with whom he, naturally, learned little law, and a vast amount of matter that had nothing at all to do with law. He had formerly studied Latin, Greek, Irish, French, Italian, Spanish, and English-Gypsy; he now began Welsh, Danish, German, Hebrew, Arabic, Gaelic, and Armenian—as if he meant to rise superior to the curse of the builders of Babel. It is needless to say that Borrow's knowledge of tongues was always and at best wide rather than deep. In point of quantity he was, as Dr. Knapp says, "prodigious" (at the age of twenty he is reported to have "translated with facility and elegance twenty different languages"), and, as to quality, he was undoubtedly considerably more than the mere smatterer. But it is not on his scholarship, but on his remarkable style as a writer of English prose from 1841 to 1862, that his reputation rests.

In 1821 Borrow met Sir John Bowring, then engaged in translating his way into public office and emoluments, and at once "fell into the translation snare." Bowring, a shrewd man, regarded translating merely as a stepping-stone to office, and he throve accordingly; poor Borrow, on the contrary, regarded it as a life-absorbing work that would yield him fame and a competence. For ten years of mortification and poverty he was under this delusion, translating into English rhyme Welsh ("ten thousand lines of Ab Gwilym"! ), Danish, and



German, and hunting a market for his indifferent and unsalable wares. Borrow's father died in 1824, and in that year his term in the solicitor's office expired. So he packed up his precious versions of "Faustus," the "Ancient Songs of Denmark," and the everlasting "Ab Gwilym," and set out for London, eager to "begin." Then came a long season of poorly paid and unpaid pen-drudgery, casual gypsying, actual want,—of "drifting on the sea of the world" and of "digging holes in the sand and filling them up again," as Borrow mournfully put it,—which we may pass over. These years included that mysterious "veiled period" of seven years, which Borrow hints were spent in "roving adventure" in distant countries, but which Dr. Knapp prosaically concludes were mainly passed between London and Norwich in "doing common work for booksellers" and earning the indispensable modicum of daily bread. It was George Borrow's humor to mystify, and he was quite willing his admirers should infer from his vague hints that this really commonplace and squalid interim of eclipse in his "Robinson Crusoe" autobiography was spent in romantic wanderings and strange, nay unhallowed, enterprises in the Orient, over which it were well to drop the veil. Dr. Knapp assigns as Borrow's two leading principles:

"(1) What was disastrous in his career was carefully concealed, and the proofs (he thought) destroyed. (2) The secrets thus obliterated were treasured up, and duly reappear in his writings under other names and characters, more or less distorted to evade detection and interpretation. A third might be added, *viz.* that he never created a character, and that the originals are easily recognizable to one who thoroughly knows his times and his writings."

Borrow gave up the fight in London in 1830, and returned to Norwich, where he tarried three years, still "digging holes in the sand and filling them up again." Just how the wind was tempered to him at this time does not clearly appear, and we find his artist brother John (equally in the dark it seems) writing him from Mexico, "You never tell me what you are doing; *you can't be living on nothing.*" This brother, who was of a practical turn, first recommended the army (for, he cheerfully urged, "you would make a good grenadier"), then "sticking to the law"; and he once observed, with considerable truth, "I am convinced that *your want of success in life* is more owing to your being unlike other people than to any other cause." Thus was the very quality, by virtue of which in the main George

Borrow lives and grows in the minds of men to-day, sincerely deplored.

At last, in 1833, the dawn came. George Borrow's hitherto burdensome acquirements were to be turned to profitable account. The British and Foreign Bible Society happened to need an agent versed in Eastern languages to superintend the printing at St. Petersburg of a Manchu translation of the New Testament; and Borrow was recommended by Mr. Gurney of Norwich as precisely the man for the work. The preliminary bargain was promptly struck—much to the amusement of respectable Norwich, which laughed consumedly to think of the quondam chum of Thurtell and disciple of godless "Billy" Taylor thus suddenly converted into an instrument for saving the heathen. Says Miss Martineau:

"When this polyglott gentleman appeared before the public as a devout agent of the Bible Society in foreign parts, there was one *burst of laughter* from all who remembered the old Norwich days."

But it was to be "the devout agent," and not Norwich "gigmanity," who laughed last. Borrow spent his stipulated six months in studying Manchu-Tartar, then passed the Society's competitive examination brilliantly, and, on July 31, 1833, started for Russia. Dr. Knapp's chapters on the Russian mission show Borrow in a new light. His duties were arduous (the entire conduct of the business in hand fell upon him), and he performed them with a tact, zeal, and practical "push" that surprised and delighted his employers. The Government *imprimatur* secured, which was no small task to begin with, Borrow contracted for his material, engaged his printers, taught them to set the strange type, bullied, bribed, or cajoled them back to their work when they went "on strike," battled successfully with the thousand-and-one difficulties of red-tapeism, ignorance, and human wrong-headedness that daily beset him, and, in September, 1835, had his whole edition of one thousand copies of the Manchu Scriptures ready for use. He had also, largely with his own hands, cleansed, separated, and generally repaired an abandoned font of Manchu type which had been apparently ruined in the disastrous inundation of the Nevá ten years before. The stipulated work done, Borrow astounded the Committee with the "noble offer" to himself distribute his Bibles in the benighted regions of the then dim and mysterious Far East. In his own words, he "would wander, Testament in hand, overland to Peking," by way of Lake Baikal and Kiakhta,

"with side-glances at Tartar hordes." This scheme, long seriously considered by the Society, in the end came to naught; but, says Dr. Knapp slyly, "Borrow always *believed* that he went to Kiakhta, China, and over the East, and so did the readers of his books." When it came to his repute as a traveller, George Borrow never stood in his own light.

Of the details of Borrow's colportage in Spain, nothing need be said here. Dr. Knapp tells us not much that is new in this connection, but he throws some light on what has been doubtful. It was evidently more due to the unfavorable change in Spanish politics in 1838, than to differences with his principals at home, that Borrow's work in Spain was discontinued. Such a mission as his could not flourish under a reactionary régime. How he, his work, and his immortal book, appeared in orthodox Spanish eyes, is manifest in the following passage from the "History of Religious Dissent in Spain" by Don Menéndez Pelayo:

"The first emissary of these Societies was a Quaker by the name of George Borrow, a hoity-toity individual of little learning and less wit, and with a large amount of gullibility. Borrow wrote a most absurdly grotesque book on his travels in Spain, of which we might say as of Tirante el Blanco, that it is a 'storehouse of amusement and a mine of diversion'—a book, in fine, capable of exciting roars of laughter in the most ascetic of readers."

The laughter of Don Menéndez himself over Borrow's account of his countrymen does not appear to have been of the mirthful and jocund order.

Borrow's marriage to Mrs. Clarke, in 1840, put an end to his wanderings and his vagrantism, gave him a comfortable home in England, and the leisure he needed for his real work in life. Of his wife he contentedly, if unromantically, writes, in "Wild Wales," that she is a "perfect paragon of wives—can make puddings and sweets and treacle posset, and is the best woman of business in Eastern Anglia." Evidently Lavengro was in a snug harbor at last. The pair settled down at Oulton Cottage, Lowestoft, where Borrow proceeded to finish the "Gypsies of Spain," his first original book, the dutiful "paragon of wives" acting as amanuensis. The gipsying, tinkering days of the wind-swept heath and the roadside dingle were gone indeed—but their memory, as we know, loomed tinged and softened through the mists of time. The "Gypsies" was duly finished and submitted to Murray, as Dr. Smiles relates:

"In November, 1840, a tall athletic gentleman in black called upon Mr. Murray, offering a MS. for pe-

rusal and publication. Mr. Murray could not fail to be taken at first sight with this extraordinary man. He had a splendid physique, standing six feet two in his stockings, and he had brains as well as muscles, as his works sufficiently show."

The "Gypsies" was published in April, 1841, and succeeded fairly well. Then came "The Bible in Spain" (substantially a mosaic of the author's letters to the Bible Society), issued in December, 1842, which at once took the reading and the reviewing world by storm. In England the sales far outran the hopes of author and publisher. As to America (alas!), the two works were printed at New York and Philadelphia "in tens of thousands," "by three rival houses"; and from these sales, we learn, George Borrow "derived *nothing*!" The wronged man wrote to his wife:

"A letter appeared last Saturday in the 'Athenæum' which states that an edition of thirty thousand copies has just been brought out in America. I really never heard of anything so infamous."

Let us congratulate ourselves that our law-makers have now shown signs of a dawning or rudimentary conscience in respect of the rights of the foreign author.

The origin, progress, and character of "Lavengro" are satisfactorily indicated in Dr. Knapp's copious extracts from Borrow's correspondence. The book was "on the stocks" virtually before the "Bible" was issued. On October 2, 1843, Borrow wrote to Murray:

"The book I am at present about, will consist of a series of Rembrandt pictures interspersed here and there with a Claude. I shall tell the world of my parentage, my early thoughts, and habits; how I became a *sapengro*, or viper-catcher; my wanderings with the regiment in England, Scotland, and Ireland, in which latter place my jockey habits first commenced. Then a great deal about Norwich, Billy Taylor, Thurtell, etc., etc.; how I took to study and became a *lav-engro*.\* . . . Whenever the book comes out it will be a rum one."

A "rum one" it was, in all conscience,—too "rum" for the wiseacres of the reviews, who shook their sapient heads at it, and condemned it with scarcely a dissenting voice. Borrow, of course, was furious, and laid about him like an angry bull tormented by a swarm of gnats. In the preface to a later edition he declared that he had had the honor of being rancorously abused "by every unmanly scoundrel, every sycophantic lacquey, and every political and religious renegade in Britain†"; and in his Appendix he truculently held up his critics, "blood and foam streaming from their

\* Word-master.

† These were the words of the autograph original. Murray judiciously softened them into: "by the very people of whom the country has least reason to be proud."

jaws." Borrow's abuse of his censors was of course as ill-judged and ineffectual as was their dispraise of his book. No author, as somebody observes, was ever permanently written down (or, let us add, written up) by anyone but himself; and time is verifying Dr. Hake's prediction that "'Lavengro's' roots will strike deep into the soil of English letters."

But we must now take leave of Dr. Knapp's valuable book. After the death, in 1869, of Borrow's wife, the course of his life ran uneventfully and drearily to the end. The old fitful hypochondria dogged his closing years; and the "Romany Rye" died alone — in the more melancholy sense of the word, as there is reason to believe — at Oulton, on July 26, 1881. Soon afterward the cottage was pulled down and the grounds were modernized; but the summer-house where "Lavengro" was written still stands among the trees — a shrine for Borrowian pilgrims.

On the score of style, Dr. Knapp's book cannot in candor be praised; but it is on the whole a noteworthy and useful performance, for which students of Borrow especially will be thankful.

E. G. J.

#### LOWELL AND HIS FRIENDS.\*

Dr. Edward Everett Hale has drunk deep from the Fountain of Youth; for, notwithstanding the fact that he wants but a few years of attaining to the dignity of an octogenarian, he still writes with all the vigor of the happy prime of manhood. Not all his years and labors have exhausted his inventiveness. His work is still characterized by the features which distinguished it years ago. It is marked by the same genial humor, the same wholesome optimism, the same sound sense; and the charm of his style — with its ease, its simplicity, its seeming disregard of method — is as fascinating as ever. He is still the supreme master of the material in which he works.

In his latest work, "James Russell Lowell and his Friends," his object, he reminds us, was not so much to give a history of Lowell's life as "to show the circumstances which surrounded his life and which account for the course of it." Here certainly, there was need of a supreme master of material, for the friends Lowell made in the course of his many-sided career were legion, and a less gifted author

than Dr. Hale might easily have been led to say too much. That Dr. Hale has not said too much, goes without saying. In an age gone mad with the ungovernable desire of sweeping up the chips of every author's literary workshop and of displaying these worthless fragments to the gaze of the public, it is refreshing to come across such a book as this, for the self-restraint which the author has shown in excluding from his book all that was not absolutely essential is as admirable as it is unusual. Added to this there was the intimate personal knowledge of the men and manners described, which has enabled Dr. Hale to reproduce the life of the time — the thoughts, the feelings, and the actions of these men of whom he himself was an associate. The result of all this is that, no matter what period of Lowell's life we follow — whether it be his childhood and boyhood at Elmwood, his undergraduate days at Harvard, his rustication to Concord, his associations in Boston in the forties, his inner companionship with the young men and women known respectively as "The Club" and "The Band," his entrance upon a career of letters, his experiences as public speaker and editor, his professorship at Harvard or his connection with politics and war, his ministry in Spain and England or his last years in the Elmwood of his youth — no one can rise from the perusal of this book without feeling that he has learned to know Lowell as a man better than ever before, that he has come to regard Lowell with something of the affection that most people bestow upon Longfellow, and that of all men living Dr. Hale was the one best fitted to bring us to an appreciation of the really loveable side of Lowell's character.

It would be manifestly impossible, in the space of a brief article, to give the reader any adequate idea of Dr. Hale's treatment of the several phases of Lowell's life, unless we were to select some one or two for special consideration. Perhaps the two most interesting portions of his book are the chapters dealing with Harvard during Lowell's undergraduate days, and with Boston in the forties, just as Lowell was entering upon his literary career.

When Lowell entered Harvard in 1834 — to follow Dr. Hale's account — that institution was what we should now call an Academy. There were some two hundred and fifty students, most of whom were between the ages of sixteen and twenty-two; and these gave their days and nights — when they were studiously inclined — to the study of Latin, Greek, and

\* JAMES RUSSELL LOWELL AND HIS FRIENDS. By Edward Everett Hale. With portraits, facsimiles, and other illustrations. Boston: Houghton, Mifflin & Co.



mathematics. On three days of the week, Monday, Wednesday, and Friday, teachers of modern languages appeared, and everyone not a freshman was obliged to choose some one of these languages and pursue it for four terms. When the student came to count up his credits, however, a modern language was worth only half as much as a classical language. Later in his career the student read rhetoric, logic, moral philosophy, political economy, chemistry, and natural history. There was at that time no study of English literature, although excellent drill was had in writing the English language. A day in the older Harvard was a rather dull affair. You attended morning and evening prayers in the chapel, half the year at six in the morning and six in the evening, or, when the days shortened, as late as half-past seven in the morning and as early as quarter past four in the afternoon. After morning prayers you went to the class-rooms and recited your lessons. The rest of the day you spent in the library, or reading and studying in your own room. In Lowell's undergraduate days, Josiah Quincy was president of the college — the man who had been a leader of the old Federalists in Congress, who had opposed Randolph and Jefferson, and who, like Socrates, believed he had a "Daimon" to direct him. Fortunately for Lowell, Edward Tyrrel Channing, one of those great teachers who have an individuality to impress upon their students, was then a member of the Faculty, and to him, says Dr. Hale, was due the English of Emerson, Holmes, Sumner, Clarke, Bellows, Lowell, Higginson, and other men who came under his training. And if one stops to think of it what a tribute this is! When Longfellow came to Cambridge in 1836, he inaugurated a sort of renaissance in modern continental literature. He was fresh from study in Europe, he came from Bowdoin — thus showing the Cambridge undergraduates that accomplished men could be trained outside of Harvard — and he was already known as a man of letters. At that time the atmosphere of Harvard was distinctly a literary one; and Longfellow's arrival made it more so. Dr. Hale says that the books which the fellows took from the college library, and those they bought for their own subscription libraries, were books of literature — that is, "mere" literature. One of the books seen everywhere, for instance, was a volume printed in Philadelphia, containing the poems of Coleridge, Shelley, and Keats. We are told that Emerson's copy of Tennyson's first volume of poems passed eagerly from hand to

hand, and that Carlyle's books were purchased and read as fast as they appeared. Three or four literary societies helped to foster this love of literature, as did also the Alpha Delta Phi when it was founded. The truth seems to be that if the fellows did dabble in anything besides literature, they were very like to show an indifference splendidly illustrated by one of Dr. Hale's anecdotes. He says:

"In the year 1840, I was at West Point for the first time, with William Story, Lowell's classmate and friend, and with Story's sister and mine. We enjoyed to the full the matchless hospitality of West Point, seeing its lions under the special care of two young officers of our own age. They had just finished their course, as we had recently finished ours at Harvard. One day when Story and I were by ourselves, after we had been talking of our studies with these gentlemen, Story said to me: 'Ned, it is all very well to keep a stiff upper lip with these fellows, but how did you dare tell them that we studied about projectiles at Cambridge?'

"'Because we did,' said I.

"'Did I ever study projectiles?' asked Story, puzzled.

"'Certainly you did,' said I. 'You used to go up to Peirce Tuesday and Thursday afternoons in the summer when you were a junior, with a blue book which had a white back.'

"'I know I did,' said Story; 'and I was studying projectiles then? This is the first time I ever heard of it.'

Not five of the fellows, says Dr. Hale, saw a daily newspaper, and the isolation from the world outside of Cambridge and Boston was well nigh complete. Even as late as 1860, the men at Harvard paid little attention to what was going on elsewhere, — a fact made clear by the story which follows. The accuracy of this story has been questioned, but Dr. Hale says he has taken care to verify all its details.

"One of Lowell's fellow professors told me this curious story, which will illustrate the narrowness of New England observation at that time. There appeared at Cambridge in the year 1860 a young gentleman named Robert Todd Lincoln, who . . . is quite well known in this country and England. This young man wished to enter Harvard College, and his father, one Abraham Lincoln, who has since been known in the larger world, had fortified him with a letter of introduction to Dr. Walker, the president of the college. This letter of introduction was given by one Stephen A. Douglas, who was a person also then quite well known in political life, and he presented the young man to Dr. Walker as being the son of his friend Abraham Lincoln, 'with whom I have lately been canvassing the State of Illinois.' When this letter, now so curious in history, was read, Lowell said to my friend who tells me the story, 'I suppose I am the only man in this room who has ever heard of this Abraham Lincoln; but he is the person with whom Douglas has been traveling up and down in Illinois, canvassing the State in their new Western fashion, as representatives of the two parties, each of them being the candidate for the vacant seat in the Senate.' What is more, my friend says it is probably true that at the moment when this letter was presented by young Robert



Lincoln, none of the faculty of Harvard College, excepting Lowell, had ever heard of Abraham Lincoln. The story is a good one, as showing how far it was in those days possible for a circle of intelligent men to know little or nothing of what was happening in the world beyond the sound of their college bell."

So much for Harvard. Dr. Hale begins his account of Boston in the forties with the statement that he despairs of making anyone appreciate the ferment in the life of Boston at that time. However that may be, he has assuredly written a most entertaining account. Boston was then a town where everybody knew pretty nearly everybody else, he says, and where, as someone said, "You could go anywhere in ten minutes." Most of the people were of the old Puritan stock, who "lived to the glory of God" and who "believed in the infinite capacity of human nature." Whatever they did, they did on a generous scale and as if confident of success. Boston, in fact, "became the headquarters for New England, and in a measure for the country, of every sort of enthusiasm, not to say of every sort of fanaticism. . . . There was not an 'ism' but had its shrine, nor a cause but had its prophet."

Those were the days, too, of "The Five of Clubs," known also as the "Mutual Admiration Society," which was composed of Charles Sumner and his law partner, George Stillman Hillard; H. W. Longfellow; Cornelius Conway Felton, professor of Greek at Harvard and afterwards president of the college; and H. R. Cleveland. Here is the story of an epigram which the Club made upon "In Memoriam":

"The firm, then Ticknor & Fields, were Tennyson's American publishers. They had just brought out 'In Memoriam.' One of the five gentlemen looked in as he went down town, took up the book, and said, 'Tennyson has done for friendship what Petrarch did for love, Mr. Fields,' to which Mr. Fields assented; and his friend — say Mr. Hillard — went his way. Not displeased with his own remark when he came to his office — if it were Hillard — he repeated it to Sumner, who in turn repeated it to Cleveland, perhaps, when he looked in. Going home to lunch, Sumner goes in at the shop, takes up the new book, and says, 'Your Tennyson is out, Mr. Fields. What Petrarch did for love, Tennyson has done for friendship.' Mr. Fields again assents, and it is half an hour before Mr. Cleveland enters. He also is led to say that Tennyson has done for friendship what Petrarch has done for love; and before the sun sets Mr. Fields receives the same suggestion from Longfellow, and then from Felton, who have fallen in with their accustomed friends, and look in to see the new books, on their way out to Cambridge."

In this same chapter, "Boston in the Forties," there is a paragraph about Emerson which is worth quoting, partly because it shows how Dr. Hale makes use of Lowell's friends to enliven

his book and partly because it hints at some of the practical difficulties Lowell himself had to overcome when he adopted a literary career:

"The truth was that literature was not yet a profession. The men who wrote for the 'North American' were earning their bread and butter, their sheets, blankets, fuel, broadcloth, shingles, and slates in other enterprises. Emerson was an exception; and perhaps the impression as to his being crazy was helped by the observation that these 'things which perish in the using' came to him in the uncanny and unusual channel of literary workmanship. Even Emerson printed in the 'North American Review' lectures which had been delivered elsewhere. He told me in 1849, after he had returned from England, that he had then never received a dollar from the sale of any of his own published works. He said he owned a great many copies of his own books, but that these were all the returns which he had received from his publishers. And Mr. Phillips told me that when, after 'English Traits,' published by him, had in the first six months' sales paid for its plates and earned a balance besides in Emerson's favor, Emerson could not believe this. He came to the office to explain to Mr. Phillips that he wanted and meant to hold the property in his own stereotype plates. And Mr. Phillips had difficulty in persuading him that he had already paid for them and did own them. Emerson was then so unused to the methods of business that Mr. Phillips had also to explain to him how to indorse the virgin check, so that he could place it at his own bank account."

Perhaps these passages will suffice to show at least the entertaining character of this work. While not all the passages here quoted bear directly upon Lowell's life, it should be remarked that the reader is never allowed to forget that Lowell is the central figure of this biography. Each period of his life is treated with a true sense of the proportion due it, although the chief object of the work, as already stated, was rather to show Lowell's environment and the extent to which his life and character were the products of that environment. The pleasure of tracing with Dr. Hale the course of Lowell's career, and be assured it is no small pleasure, we must leave to the reader.

It should be said, in conclusion, that the attractiveness of Dr. Hale's book is enhanced by more than two score of portraits, facsimiles, and other illustrations, that in the course of his narration not a few of Lowell's poems are printed which either have not appeared before in print or are not now easily accessible. The most important of these poems, and a really beautiful poem it is, is one of sixty lines called "My Brook," which was written at Whitby in 1889 and published the next year in the "New York Ledger." Owing to the circumstances of its publication, it does not appear in the "Library edition" of Lowell's works.

TULEY FRANCIS HUNTINGTON.

## FOLK-LORE TALES OF AMERICAN INDIANS.\*

Jeremiah Curtin needs no introduction to the folk-lore student or to the lover of good literature. In his folk-lore work he is an original investigator, gathering his stories at first hand. His collections of Irish and Slav folk-tales are unsurpassed. The book before us, "Creation Myths of Primitive America," while not his first work upon American Indian legends, is the first he has presented in form for popular reading. The stories are gathered from two Californian tribes — the Wintu and the Yana. These tribes have little importance numerically, and present a rather low grade of culture. Their stories are, however, rather unusually consistent and well-told.

Mr. Curtin recognizes two cycles of myths among American tribes. "The first cycle of myths — that is, those which relate to creation, in other words to the metamorphoses of the first people or gods into everything which is in the world, including the world itself — is succeeded by another in which are described the various changes, phenomena, and processes observed throughout nature. In this second cycle . . . light and darkness, heat and cold, opposing winds, heavenly bodies, appear as heroes and leading actors." These two groups Mr. Curtin calls *creation myths* and *action myths*. If these two are to be recognized — and they should be, although they are often confused and intermingled — a third group should be as clearly recognized. Barbarous or savage myths may profitably be distinguished as three in kind — *cosmogonic* or creation myths, *hero* or action myths, and *migration* legends.

Mr. Curtin considers only cosmogonic myths in this little book. Nine of those he presents are from the Wintu, thirteen from the Yana. They present considerable similarity, and illustrate one system of thought. In an introductory chapter the author, rather laboredly, discusses "the Indian myth system." He quotes a native American as saying:

"There was a world before this one in which we are living at present; that was the world of the first people, who were different from us altogether. Those people were very numerous, so numerous that if a count could be made of all the stars in the sky, all the feathers on birds, all the hairs and fur on animals, all the hairs of our own heads, they would not be so numerous as the first people."

Mr. Curtin claims that the creation story

\* CREATION MYTHS OF PRIMITIVE AMERICA. By Jeremiah Curtin. Boston: Little, Brown, & Co.

always begins with these conditions, and traces the actions of these "first people" and their final destruction or transformation giving rise to the world, animals, plants, and man.

Certainly these Wintu and Yana stories illustrate such a system. But is it not a little unfortunate at this time to emphasize, as Mr. Curtin thus does, the *unity* of the American tribes? All tribes do *not* give just such stories. We should cease, for a little, asserting the great likeness of all American Indians — that "when you have seen one Indian you have seen all." Do not the works of Boas on American physical types and the Northwest Coast myths, and the monographic studies of the Bureau of Ethnology, show our present need to be the examination of tribes in detail and the bringing out of differences rather than of similarities? Just now, to lay out great systems for the whole "race" is confusing rather than helpful.

Of course the stories are well-told: trust Mr. Curtin for that. The great number of actors and the strange names make it difficult sometimes to follow the narration, but on the whole the legends exhibit quaint ingenuity and shrewdness. Sometimes they show bold and lofty conceptions. The book is rather elegantly made up, but the binding is bad: the pages are likely to fall out with a single reading.

FREDERICK STARR.

## THE NEW EAST AND THE NEW SOUTH OF THE OLD WORLD.\*

A new order of things is rapidly making its way in the Old World, and nowhere more rapidly than in the Far East. In Mr. Arthur Diósy's book on "The New Far East," we have an enthusiastic brief for Japan, proving by her late conquest of the Chinese her right and power as "a dominant factor in Eastern Asia." Much to the disadvantage of the Chinese and Koreans, he compares them with the Japanese in their costumes, manners, and characters. In passing, he gives a curious origin to the immense broad-brimmed hat.

"An ancient Korean king is alleged to have introduced them in order to put a stop to the continual riots and brawls that disturbed the country. In those early days the Korean was, as he still is, a born plotter and

\* THE NEW FAR EAST. By Arthur Diósy. Illustrated. New York: G. P. Putnam's Sons.

LETTERS FROM JAPAN. By Mrs. Hugh Fraser. Illustrated. New York: The Macmillan Co.

ON THE SOUTH AFRICAN FRONTIER. By W. H. Brown. Illustrated. New York: Charles Scribner's Sons.

UNDER THE AFRICAN SUN. By W. J. Ansoorge. Illustrated. New York: Longmans, Green, & Co.

WEST AFRICAN STUDIES. By Mary H. Kingsley. Illustrated. New York: The Macmillan Co.

exceedingly fond of fighting — not, indeed, of the strife with weapons on the battlefield, but of a good rough-and-tumble contest with fists and feet, cudgels and stone-throwing, such as the lower classes indulge in to this day, in the first month of the year, ward against ward in a city, and village against village in the country. To him it is as much a 'diversion' as to any 'broth of a bboy' in the palmy days of Donnybrook Fair. This sportive pugnacity is not the only point of resemblance between the characteristics of Koreans and Milesians; both races combine charm of manner with a disinclination for sustained effort in serious matters; both are much attracted by politics of a militant sort. The condition of an earthenware hat, three feet in diameter, after a lively scrimmage between rival factions, may easily be imagined. Even that reproach to our civilization, the silk hat, would come better out of the fray. Now, a broken hat gives a disreputable appearance to its wearer in any civilized community; in ancient Korea it entailed more serious consequences than mere loss of outward respectability. Its possession rendered the purchase of a new hat unnecessary, as it involved, when brought under official notice, the instant decapitation of the owner. Nor was this the only advantage of the hat as a preserver of the public peace: it became simply impossible for the disaffected to put their heads together for the purpose of plotting treason when their skulls were surrounded by brittle brims a yard across."

The author regards the Japanese as having no great vices and being free from many of the smaller ones. For example:

"The Japanese cannot swear, even if he had a mind to; his language will not allow itself to be thus defiled; it contains absolutely no 'swear-words.' This limitation has its inconveniences; when a Japanese takes to playing golf he is obliged to learn English."

The Japanese, Mr. Diósy maintains, are not merely imitative, they are constructing a new civilization as an expression of their own virtues and powers, the European civilization being merely an external stimulus. The enterprising cheap industry of Japan threatens the industrial supremacy of the West. The power of Russia and the inaptness of Britain in the Far East are emphasized. Russia regards it as her heaven-sent destiny to rule Asia and Europe, to be the World-Power, and the Peace Conference is but "the truce of the Bear." Only if Britain ally herself with Japan and the United States, can Russia be kept in bounds. Such are the author's conclusions, and the book is certainly of interest and value as giving much real information on the vexed Eastern question from one who evidently has an intimate acquaintance with the peoples of the Orient.

Another interesting book on the New Japan is Mrs. Hugh Fraser's "Letters from Japan," a very pleasant account from the standpoint of a three years' residence in Tokyo and of some excursions in the country. The picturesque in landscape and people, and the poetic in legend and folklore, attract Mrs. Fraser, and she is of course greatly interested in the Japanese woman and child, both of whom she much admires. The intense patriotism of the Japanese, their unbounded simple-minded pride in

their nation, was never more manifest than in the matter of the attack by a Japanese on the *Cesarevitch* in 1891.

"The theatres were closed, the shops and markets abandoned; everywhere people spoke in groups and with profound sadness in their tones. The little daughter of Viscount Aoka, the Minister for Foreign Affairs (she is ten years old), heard the announcement of the outrage with a stony face, and went away in silence to her room. There, for hours, she lay on the floor in an agony of grief and shame, moaning, 'I am a Japanese! I must live with this shame! I cannot—I cannot!' . . . A little *samurai* girl, a mere child of sixteen, I think, was in service near Yokohama. She travelled to Kyoto, dressed herself in holiday robes, composed her little body for death by tying her sash tightly round her knees after the custom of *samurai* women, and cut her throat in the doorway of the great government offices. They found on her two letters: one, a farewell to her family; the other containing a message, which she begged those who found her to convey to the Emperor, saying that she gave her life gladly, hoping that though so lowly it might wipe out the insult, and she entreated him to be comforted by her death. Her name, they say was Yuko, which means full of valor. . . . People who were on board the *Cesarevitch's* ship told me that it seemed to sink with gifts; the decks, the saloons, the passages were encumbered, and still they came and came and came! The universality and spontaneity of the manifestation gave it an overwhelming value, which the Prince here and his parents at home were quick to appreciate. Rich people gave out of their riches, and objects of unexampled beauty and rarity were brought out from the treasure-houses and sent with messages of love and respect to the boy who lay healing of his wounds in Kobe Harbour. The poor sent the most touching gifts — the rice and *shoyu*, the fish and barley-flour, which would have fed the little family for a year; poor old peasants walked for days so as to bring a tiny offering of eggs."

Mrs. Fraser has much to say of the social life of the highest circles of the Japanese officials; she had exceptional opportunities of observation, and domestic life is portrayed with sympathetic insight. If ladies can be interested in books of travel, they will assuredly like this one. The illustrations are abundant and dainty.

Africa, the New South of the Old World, is changing most rapidly in the Far South. In the book entitled "On the South African Frontier," Mr. W. H. Brown recounts his experiences and observations "during seven years' participation in the settlement and development of Rhodesia." The book "treats variedly of travel, collecting, hunting, prospecting, farming, scouting, fighting," and "had its origin principally in a desire to give to my fellow-countrymen in America a clearer idea than it has been possible to glean from fragmentary accounts, appearing from time to time, of the events which have taken place during the past nine years in connection with Anglo-Saxon conquest and colonization on the South African frontier." Mr. Brown had a hand in the opening up of Rhodesia, a country larger than France and Germany combined, with a climate like that of California; a country fertile,



and rich in gold, iron, and coal. The natives made trouble on the African frontier much as the Indians did on our frontier, and several thrilling tales are given of conflicts between the whites and blacks in the Matabele and Mashona uprisings. Mr. Brown had a varied experience with them in war and peace. He notes an interesting trait of the Banyai.

"High up among the rocks, in almost inaccessible places, these timid beings dwelt in neighborly proximity to the baboons and monkeys. Their fields were in the valleys below, where they raised Kafir corn, mealies, and melons. . . . The Banyai were apparently good-natured creatures, small of stature, though symmetrically and strongly built. The scouting party came upon a man working in his field, near whom were several big, shaggy baboons, industriously digging for roots. The savage was frightened at the appearance of the white men, but the baboons worked on, paying little heed to the intruders. . . . During the interview the baby baboons, up among the rocks near the dwelling of the natives, were heard crying, exactly like human babies. The Banyai were asked if the baboons did not molest the children, but they replied, 'No, they are friends with one another.'"

"Under the African Sun," by W. J. Ansorge, concerns itself with the heart of Africa and the rise there of the Uganda Protectorate under British rule.

"The Uganda Protectorate does not mean simply Uganda—the kingdom which the famous autoerast King Mtesa ruled over once upon a time—but it includes also the vast realms around it, territories where no white man has ever passed, lakes only recently discovered by hardy explorers and travellers, and races of men differing from each other in language, in manners, and in customs. Those who read stirring records of exploration and discoveries associated with names like Livingstone, Speke, Grant, and Mungo Park, are very much mistaken if they imagine that similar achievements are out of their reach because all that can be discovered has been discovered. Within the last few years Count Teleki has added to the map two new lakes lying close together, and named by him Lake Rudolph and Lake Stephanie."

Mr. Ansorge's work was not, however, that of exploration; but as medical officer and administrator he visited the various stations in Uganda, and records in this book impressions of travel made since 1894, describing the various districts and tribes, and giving some notes on hunting and collecting. Perhaps the most interesting of the tribes he visited were the Kavirondo. This people are not savagés, nor even the lowest of barbarians, being farmers and iron-workers; yet it is the fashion of all to go entirely nude.

"Scanty dress may naturally be expected amongst savages of a low type and living in a tropical climate, but to find oneself among a race absolutely naked is a strange experience; and yet within a few weeks or months the novelty wears off, and one fails to notice anything extraordinary in such a mode of life. The inhabitants of Kavirondo recall the state of mankind in the Garden of Eden before the Fall. Banana-trees and other tropical vegetation around the huts, at least in some parts of their country, would strengthen this impression of being in a garden, were it not for the tree-

less grass-plains outside the village. Young and old go about in the same primeval garb. Women often wear a curious ornament, in the shape of a tail, which consists of a number of plaited strings manufactured out of some sort of vegetable fibre. A tiny apron of the same material is worn by a few of the women. As it is never worn by the unmarried, I was told that its presence was the equivalent for the European wedding-ring; but I am sure this is incorrect, as I have come across numbers of young mothers and wives without this apron, and have seen widows with and without it. I believe it is simply a fashion, like the tail, without another object."

The latter portion of the book is taken up with hunting adventures with elephants, lions, rhinoceroses, hippopotami, gazelles, antelopes, and smaller game. This simple, clear, modest narrative makes attractive and agreeable reading, and the abundant illustrations are very good.

While the advance of British influence is more rapid in South and Central Africa than in West Africa, yet here also, as Miss Kingsley indicates in her "West Africa Studies," England is fast increasing her power. But Miss Kingsley devotes some chapters to a sharp indictment of the English Colonial system, ending thus:

"You have got a grand rich region there, populated by an uncommon fine sort of human being. You have been trying your present set of ideas on it for over 400 years; they have failed in a heart-breaking drizzling sort of way to perform any single solitary one of the things you say you want done there. West Africa to-day is just a quarry of paving-stones for Hell, and those stones were cemented in place with men's blood mixed with wasted gold."

Miss Kingsley probably knows more at first-hand about African fetish than any other living person, and there is much that is suggestive in her treatment of the subject. She finds in fetish a thoroughly natural and logical point of view which culminates in the highest philosophy. She can even learn wisdom from a witch doctor.

"He talked for an hour, softly, wordily, and gently; and the gist of what that man talked was Goethe's Prometheus. I recognized it after half an hour, and when he had done, said, 'You got that stuff from a white man.' 'No, sir,' he said, 'that no be white man fash, that be country fash; white man no fit to savee our fash.' 'Are n't they, my friend?' I said; and we parted for the night, I the wiser for it, he the richer."

Fetish often infects white people in Africa, and we suspect Miss Kingsley is too much of a fetishist to give the thorough objective analysis which science requires, though many of her remarks are very penetrating. Superstition everywhere is logical and rational in its own childish and foolish way. Miss Kingsley has many vivid sketches of the native African and we must close this notice with one admirable bit on African volubility.

"Woe to the man in Africa who cannot stand perpetual uproar. Few things surprised me more than the rarity of silence and the intensity of it when you did get it. There is only that time which comes between 10:30 A. M. and 4:30 P. M., in which you can look for anything like the usual quiet of an English village. We will give



man the first place in the orchestra; he deserves it. I fancy the main body of the lower classes of Africa think externally instead of internally. You will hear them when they are engaged together on some job—each man issuing the fullest directions and prophecies concerning it, in shouts; no one taking the least notice of his neighbors. If the head man really wants them to do something definite, he fetches those within his reach an introductory whack; and even when you are sitting alone in the forest you will hear a man or woman coming down the narrow bush-path chattering away with such energy and expression that you can hardly believe your eyes when you learn from him that he has no companion."

HIRAM M. STANLEY.

#### BRIEFS ON NEW BOOKS.

*Petrarch as scholar and man of letters.*

There are some men in the history of European culture whose manifold activities refuse to be brought within any single category. As writers, they occupy a place in the history of literature; but all that may legitimately be said of them by the literary historian is quite inadequate to explain why they loom so large in the broader history of the human spirit. Francis Bacon, Ludwig Holberg, and Leonardo da Vinci were such men; such, preëminently, were Erasmus and Voltaire. And it is no mere "aberration of national pride" that impels the greatest of Italian poets and critics now living to group the name of Petrarch with those of Erasmus and Voltaire, as being, in their respective ages, the intellectual arbiters of Europe. This statement, indeed, is such a commonplace to the student of European humanism that we marvel at its seeming to need a defence, even for the popular mind, at the hands of the men who have prepared the very interesting book about Petrarch now before us. This book, which has for a title "*Petrarch: The First Modern Scholar and Man of Letters*" (Putnam), is the joint work of Professors James Harvey Robinson and Henry Winchester Rolfe. It consists mainly of selections from Petrarch's letters; but the editors have added much matter of their own in the way of criticism, biography, and connective tissue. The result is such a presentation of the subject to English readers as had not previously been made, and we are heartily glad to have it. And it is an important thing to set Petrarch right in the popular estimate. "It is a sad commonplace to the thoughtful student of the past that the successful reformer is sometimes remembered for his weaknesses rather than for his true strength. Nothing is easier than to pronounce Voltaire a shallow deist, Erasmus a timorous dyspeptic crying peace when there was no peace, and to see in Petrarch only the lifelong victim of an unfortunate love affair." When we remember that "to their author, the incomparable sonnets seemed little more than a youthful diversion," we begin to get some notion of the true perspective of his life. He himself wrote of them thus disparagingly: "These

popular songs, the result of my youthful distress, now overwhelm me with shame and regret, although, as we see, they are still acceptable enough to those suffering from the same malady." Again, we should recall the fact that, if it is important for us to know Petrarch for what he was in the history of culture, we are abundantly provided with the necessary materials. Say our editors: "There is perhaps no other historical character before the age of Luther, with the possible exception of Cicero, who has left so complete and satisfactory account of his spiritual life and environment." Thus we see that both the need and the matter for such a book as the one before us made its preparation desirable; and in recognizing the one and dealing so intelligently with the other, Messrs. Robinson and Rolfe have laid us under a considerable obligation. Among the interesting features of Petrarch's correspondence here given are some of the "Letters to Dead Authors," the letters to and about Rienzo, the famous description of the ascent of Mount Ventoux, and a series of letters and extracts from letters in illustration of his classical studies.

*Letters of 18th century essayists.*

Two tastefully printed volumes of the letters of Swift, Addison, and Steele, and of Johnson and Chesterfield, edited by Mr. R. Brimley Johnson (Holt), introduce a series of a literary form most interesting to literary connoisseurs. The letter presented in serial groups, "each sufficiently large to create an atmosphere," and together illustrative of the style and manners of the age chosen, is a new and welcome departure that promises to succeed, for the field is rich. In this century of Queen Anne and the first Georges, letter-writing was an art; and then flourished also political parties and party literature. Although the tone of literature was lowered by the combative spirit, the fierce contention brought forth the greatest of English satirists and the most original writer of his age; it unfolded the genius of the retiring scholar who gave to English literature a perfectly graceful style; and its varying issues carried, now high, now low, the gay, imprudent, but generous, witty, and lovable adventurer, Dick Steele, whose name is always linked with those of Swift and Addison. In this turmoil, political and literary, we see on terms of intimacy the affairs great and small of each character. But familiarity does not breed contempt. Delightful are Steele's misspelled letters, "the most spontaneous unfeigned love-letters in the language." Addison appears here, as always, the Greek ideal, a just harmony of the virtues, nothing in excess, everything in measure, a model in propriety. Of the 239 pages of Volume I, 178, or three-quarters, are given to Swift; and, indeed, the purpose of the book is to correct the common mistaken judgment of him derived from the essays of Macaulay, Thackeray, and Taine. This is the book's chief claim to a place on our already crowded shelves. The editor has placed the reading public under obligation for a real contribution to its knowl-

edge; he has put into convenient form interesting letters available until now "only in more or less elaborate and expensive complete editions, or in small anthologies containing at most half a dozen letters by the same writer." The introductions do not attempt to cover the whole history of the time, and the notes are not chronological tables. Very properly, the letters are left to tell their own story, and thus the volumes seem well calculated for lovers of literature who enjoy the selection of letters, and can connote the historical, biographical, and literary setting.

*Memoirs of an  
English gentleman  
and scholar.*

The name of Henry Reeve is not a familiar one to the American public, and one may question whether it was much more widely known at home. This is suggested by the words that Mr. Lecky dedicated to his memory in the "Edinburgh Review," over whose destinies Mr. Reeve had presided for forty years. "The career of Mr. Henry Reeve is perhaps the most striking illustration in our time of how little in English life influence is measured by notoriety. To the outer world, his name was but little known. He is remembered as the translator of Tocqueville, as the editor of the 'Greville Memoirs,' as the author of a not quite forgotten book on Royal and Republican France, showing much knowledge of French literature and politics; as the holder during fifty years of the respectable, but not very prominent, post of Registrar of the Privy Council. To those who have a more intimate knowledge of the political and literary life in England, it is well known that during nearly the whole of his long life he was a powerful and living force in English literature; that few men of his time have filled a larger place in some of the most select circles of English social life; and that he exercised during many years a political influence such as rarely falls to the lot of any Englishman outside of Parliament, or indeed outside the Cabinet." But it is not for the interest that we may find in this career, singularly long and full as it was, nor for the pleasure and profit of knowing a fine specimen of English gentleman, that the two stately volumes of Reeve's "Memoirs" (Longmans) have their sole nor indeed their main value. It is rather for the familiar contact into which they bring us with many of the great political events and many of the most prominent men of Europe during the century just closing. One must not look to these volumes for "revelations"; but the near glimpses and the direct impressions of famous men, both of England and the Continent, and the selections from their letters to him, refresh and enlarge our knowledge of them. It was not a colorless medium in which they are here reflected. He brought to the observation of the men he met very positive opinions of his own — prejudices, if you will; but this contributes to heighten the vividness if not the truthfulness of his pictures — as, for instance, in his account of his first meeting with Victor Hugo and Balzac.

*Some American  
men of letters.*

Mr. M. A. DeWolfe Howe's volume on "American Bookmen" (Dodd, Mead & Co.) does not call for the particular comment which would properly be given if it were its contents not already widely known. The series of articles of which it consists was originally published in "The Bookman." This fact probably accounts for what seems to us an unfortunate title: in the ordinary use of the word (if there be an ordinary use of a word so uncommon) a number of the men of letters here spoken of were not bookmen. We hesitate to think of Walt Whitman as a bookman, as Mr. Howe himself remarks; and we should add Emerson or Hawthorne. But a title is often a minor matter: the title in its simplest significance has in this case little connection with the treatment. In some other ways the name does give an idea of the book, which is not a history of American literature, nor a series of criticisms of American men of letters, although it contains a good deal that is historical and is written under the guidance of critical estimate. It is a series of biographical sketches of the chief figures in our literature, well written and well illustrated. A book like this is of a good deal of value just now. Not that we have not enough books about American literature. There have been published in the last few years half a dozen school histories. Nor that this book is (or pretends to be) an adequate treatment of the development of letters in America. We can afford to wait for such a book until the end of the first century of American letters, which we incline to place in the year 1909, the centennial of "Knickerbocker's New York." But while we wait, public interest is aroused and public opinion is stirred by such books as this. Mr. Howe had here a good opportunity, to which he proved himself quite equal. He includes the chief of our men of letters; he writes a fluent account with rich illustration by portrait, picture, and facsimile; he has always something of the critical idea in mind, and yet never really departs from his own plan to present his facts "primarily as a narrative." We are not sure that there is any other book which takes just the place for which this is planned: we certainly do not think of any that is better.

*Some famous  
old English  
book auctions.*

Bibliophiles will find some interesting facts handily and compactly got together in Mr. John Lawler's "Book Auctions in England in the Seventeenth Century," the latest addition to "The Book-Lover's Library" (Armstrong). The subject of book auctions at this period has not heretofore been treated in any detailed form, information relating to them, except what may with difficulty be gleaned from the original catalogues, being meagre and scattered. Mr. Lawler's little book, therefore, fills a want. Though book auctions had been common in Holland at least since 1604, the custom of disposing of libraries *sub hasta* did not begin in England till 1676, at which date a sale was held by William Cooper, a dealer

dwelling at the sign of the "Pelican" in Little Britain. The example of Cooper, who probably took his cue from the Elzevirs, soon found imitators, the method at once commending itself to collectors and persons wishing to dispose of their libraries. So from 1676 to 1700 over a hundred auctions were held, which meant the disposal of some 350,000 works, bringing about £250,000 — or a much greater sum if reckoned in the money value of to-day. The auctions soon spread to the provinces, and were held even in booths at country fairs. Dunton boasted of shipping "ten tuns" of books to Ireland to be sold under the hammer. Those were days of good bargains, too, — of what would now be bargains undreamed of by the most sanguine collector, in books that now form the *summum bonum* of his pursuit. Fancy getting Holland's "Heröologia," with the fine portraits by Paas, for seven shillings; Edward VI.'s "Prayer Book" of 1552 for sixteen shillings; the Jenny Geddes "Prayer Book" of 1637 for four shillings; or a first edition Bacon's "Advancement of Learning" for one shilling! One's mouth waters at many such an item in these old lists. Mr. Lawler's book comprises a general Introduction, followed by separate chapters on William Cooper's sales, Edward Millington's sales, those of other auctioneers of the century, the sale of Dr. Barnard's library, and John Dunton's Irish book auctions. There is an index.

*A famous Frenchwoman at the court of Spain.*

In a pretty volume entitled "Story of the Princess des Ursins in Spain" (R. H. Russell), we have an account of one of those women of two centuries ago, who occupied high social station and made it the means of wielding real political influence. In 1701, the Princess des Ursins, then fifty-nine years of age, was appointed Camarera-Mayor at the court of the newly-established Bourbon dynasty in Spain. Her previous history and her experience in diplomatic affairs seemed to Louis XIV. to fit her for this post, and it was expected by him that her influence would serve to keep the vacillating Philip V. of Spain faithful to French interests in the war of the Spanish Succession, then just breaking over Europe. The author of the present work, Miss Constance Hill, shows us that in this expectation Louis XIV. was disappointed, for from the moment of her arrival in Spain the Princess threw herself heart and soul into the cause of the Spanish Bourbons — a course highly satisfactory to the King of France at first, but later distasteful to him when he would have sacrificed the interests of his grandson to the necessities of French policy. To her, indeed, more than to any other one person was due the stubborn courage which animated the loyal party in Spain, at a time when all seemed lost. Her discriminating judgment of men, her careful estimate of the relative importance of events, her good sense in the every-day affairs of life, her skill in diplomacy, and above all her unfailing good nature and cheerful courage, are made plain by the pleasantly written

narrative of her labors and by excellent selections from her letters to Madame de Maintenon and other personages of note in France. Even in her fall from power, after the contest with Austria was over and the battle won, we sympathize with her and admire her bravery, for in a measure she forfeited her position because she dared to attempt a reformation of that *bête noir* of so many Spanish politicians, the Holy Inquisition. Possibly her part in the direction of Spanish policy is overestimated in the present volume, but certainly she was an influential woman, and her story is here prettily told.

*Heroes of the U. S. Navy.*

The new glory of the American Navy, which is shown on one side by the great increase in number and improvement in character of the men anxious for naval service since the war with Spain, is reflected on another side by such a book as "From Reefer to Rear-Admiral" (Stokes), prepared a few years before his death by the late Rear-Admiral Benjamin F. Sands, U. S. N. The word "Reefer" in the title is misleading to a landsman, as indicating a rise from the ranks; whereas Sands was a duly appointed midshipman from the beginning of his long and successful career. It is such a life as his which shows how unbroken is the tradition of our forces afloat. Sands, who was in active service for forty-seven years, from 1828 to 1874, including both the Mexican and Civil Wars, was the contemporary of Dewey, Sampson, and Schley, as he was of Farragut and Porter, the former having been a lieutenant on the first ship in which Sands saw service, and as the three great admirals of the war with Spain were of the two great admirals in the war between the States. David D. Porter was at the gallant taking of Tabasco from the Mexicans, as well as the gallant taking of Fort Fisher from the South; and Farragut served with Porter's father, David Porter, Jr., in the famous cruise of the "Essex" in the war of 1812; while David Porter, Jr., was in the fight of the "Constellation" and the "Insurgente" in the naval war with France, serving under Captain Thomas Truxton, one of the naval heroes of the Revolutionary War, and later with Decatur, Macdonough, Barney, and the rest, off Tripoli. David Porter, Sr., was also a Revolutionary hero. Sands was a gallant officer, but his more memorable exploits were in the direction of the sciences. Here he was something of an extremist, inventing a deep-sea sounding apparatus, and being an astronomer at the head of the Naval Observatory. The book is excellent reading, even if it makes no great addition to our knowledge of history.

*Old-time criticism.*

Ought those who like Mr. Meredith's novels to like his poetry also? And what is to be said of the novels themselves? And what should we remember of the De Veres? And of Matthew Arnold's poems, now half a century old? Anyone who is in a state of suspense on these matters, and desires something to



effect a precipitate, may turn to Mr. W. M. Dixon's "In the Republic of Letters" (imported by Scribner). These essays have been already published in magazines; their author is Professor of English Literature in Mason College, Birmingham. So much will give a hint of what help Mr. Dixon will give the seeker. We have read the essays with interest. There are many critical essays published nowadays: in each we try to distinguish some new note. Here we distinguish none; but to make up, we hear at times the clear, beautiful music which is now more like a reminiscence of some golden days of youthful appreciation than an allurements toward anything to come. There is no harm in that: we are prone to be too eager for "new notes" and "modern ideas"; there is such a thing as a charm, a beauty which is always old — as old, say, as Newman, or Pascal, or Plato, — and which is still modern in spite of the Des Goucourts and Mr. Ruskin. We would hardly say that Mr. Dixon's work has the charm of those great persuasive writers whom we have just thought of. It does, however, have something more like it than we have found in much critical writing that has of late come to our notice, — which is in some ways not saying very much, but in others is more than a little.

*The latest of  
the plays of  
H. A. Jones.*

In "The Physician" (Macmillan), the latest of the plays of Mr. Henry Arthur Jones to come to us in book form, we find the same originality of imagination and the same conventional staginess of treatment that have excited and depressed us before. It is something fresh and real to take for protagonist a famous specialist in nervous diseases who feels that his own life is poisoned by some strange trouble that his greatest skill cannot cure. There, it seems to us, the dramatist has a chance for some pretty deep-sea sounding in the human heart. But it also seems to us that it is not making the most of so good a chance to set your specialist down for six months' attendance on a temperance worker who is a victim to alcoholism to the extent of about one spree a month, all unsuspected by his charming *fiancée* whose tender solicitude it is that calls in the doctor. When one has got as far as that, it is not hard to foresee that the drunkard will escape the specialist and die in the gutter, and that the doctor's cruel nervous disease will be cured by the love of the *ex-fiancée*. Mr. Jones has been very successful in pleasing the many who gather in the theatres to see and hear; it will be interesting to see how far he will please those who stay at home and read books.

*A classic of  
fresh-water  
ichthyology.*

In the early part of the present century, that eccentric naturalist Constantine Samuel Rafinesque published in "The Western Review and Miscellaneous Magazine" of Lexington, Ky., a series of articles on the fishes of the Ohio River. These were subsequently issued in book form, under the title "Ichthyologia

Ohiensis." This work contains the original descriptions of a considerable number of the fresh-water fishes of the Mississippi river system; for the author had the evil fortune — at least so far as his successes are concerned — to stumble upon and to name many of the most common species of this great river and its tributaries. Indeed, he often wove a scientific description from an idle fisherman's tale, without ever seeing the mythical fish. Execrable as much of Rafinesque's work was, his "Ichthyologia Ohiensis" has become the foundation of fresh-water ichthyology in America. For many years his descriptions were often ignored, but the stricter application of rules of nomenclature in these later years has made his work the starting-point for all who would deal comprehensively with the subject. Dr. R. E. Call has done the science a service by his carefully edited reprint (Burrows Brothers) of this ichthyological classic. The book contains a portrait, several facsimiles, a complete bibliography of Rafinesque's ichthyological publications, and a brief sketch of this versatile but unfortunate naturalist. The volume is handsomely gotten up, and will be a welcome addition to the library of every student of our fresh-water fishes.

#### BRIEFER MENTION.

Heretofore, our own country has been represented in "The Statesman's Year Book" by a modest outline account of its form of government and existing administration, inserted somewhere between Turkey and Uruguay in the alphabetical arrangement of the manual. With the 1899 issue (Macmillan) this is all changed, and the United States now glories in an extensive chapter, set in the forefront of the volume, filling nearly three hundred pages, and made authoritative by the name of Mr. Carroll D. Wright. The other features of the work remain practically as in earlier editions.

Messrs. Little, Brown, & Co. are engaged in publishing a "Centenary" edition of Balzac, in Miss Wornley's translation. There are to be thirty-three volumes in all, of which the first two have just been issued. These include "Peré Goriot," "The Marriage Contract," "Memoirs of Two Young Married Women," and "Albert Savarus." Each volume has three photogravure illustrations. The same publishers send us "Fromont and Risler" ("Sidonie"), translated by Mr. George Burnham Ives, in a new uniform edition of Daudet, which will extend to twenty volumes.

Mrs. Anna Bowman Dodd's "Cathedral Days" and "In and Out of Three Normandy Inns" have achieved a well-deserved popularity during the decade or so that they have been before the public. They are now reissued in a handsome new edition by Messrs. Little, Brown, & Co.

Dr. George Willis Botsford's "History of Greece for High Schools and Academies," just published by the Macmillan Co., is a handsome volume, well supplied with illustrations, maps, analyses, and other apparatus, which is interesting to read, scholarly in statement, and in every way highly commendable.



## LITERARY NOTES.

The Open Court Publishing Co. send us a new edition, in paper covers, of "Buddhism and its Christian Critics," by Dr. Paul Carus.

Mr. Charles W. Bain has edited the seventh book of the "Odyssey" for the "School Classics" published by Messrs. Ginn & Co.

"Redgauntlet" and "St. Ronan's Well," each in two volumes, have been added to the pretty Dent-Scribner edition of Scott's novels.

Mr. Andrew Lang's "Myth, Ritual, and Religion," in two volumes, is published in a new edition by Messrs. Longmans, Green, & Co.

Messrs. Eldredge & Brother publish "A Text-Book of Elementary Botany, including a Spring Flora," by Professor W. A. Kellerman.

"The Story of the British Race," by Mr. John Munro, is published by Messrs. D. Appleton & Co. in their "Library of Useful Stories."

"The Technique of the French Alexandrine" is a doctoral dissertation presented to Johns Hopkins University by Mr. Hugo Paul Thieme.

Goethe's "Wilhelm Meister," in two volumes, has just been published by Messrs. Charles Scribner's Sons in their "Centenary" edition of Carlyle.

Messrs. Charles Scribner's Sons import a new volume of "The Muses' Library," being "The Poems of Thomas Carew," edited by Mr. Arthur Vincent.

A "Collection of Poetry for School Reading," edited by Mr. Marcus White, and designed for children from ten to fifteen years of age, is published by the Macmillan Co.

"Our Right to Acquire and Hold Foreign Territory," is a "question of the day" discussed by Mr. Charles A. Gardiner in a pamphlet published by Messrs. G. P. Putnam's Sons.

A new edition of De Morgan's book "On the Study and Difficulties of Mathematics," is one of the most acceptable of the books recently issued by the Open Court Publishing Co.

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"Sound" is the first volume of "A Text-Book of Physics," to appear in five sections. It is the work of Professors J. H. Poynting and J. J. Thompson, and is published in America by the J. B. Lippincott Co.

Mr. Samuel Harden Church's "Oliver Cromwell," duly reviewed by us when published five years ago, is now put forth by the Messrs. Putnam in a sumptuous "Commemoration" edition, with eighteen full-page illustrations. The edition is limited to six hundred copies.

Baedeker's "United States" (imported by Scribner) has reached a "second revised edition," in which we notice no material changes. It is a model of condensa-

tion and reasonably up-to-date information, and we counsel travelling Americans, no less than visiting Europeans, to add it to their luggage, no matter how slender the latter may be. Mr. J. F. Muirhead, who has become a resident of this country, continues to be the editor of this highly useful publication.

Two new volumes, the fourth and fifth, in the "History of Egypt," of composite authorship, have just been imported by Messrs. Charles Scribner's Sons. Professor Mahaffy writes the volume upon the period of the "Ptolemaic Dynasty," while the period of "Roman Rule" has fallen to the pen of Mr. J. Grafton Milne.

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[The following list, containing 103 titles, includes books received by THE DIAL since its last issue.]

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